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torted by "imagination"; Carducci's history is interpreted in general summaries fused by lyric power. He must have been conscious of this distinction himself as he composed his lines on Hannibal and thought of Petrarch's futile attempt to force poetry into those same events. But if the ode to the Clitumnus is as a whole a summary of Italian history, the last verses are a prophecy; and the words in question associate Carducci's mood of the moment with a line of interest very dear to him—the revivification of the Hellenic ideal, of which Italy was to give a re-expression, and of which he felt himself an apostle. For he is here applying to Italy a thought that was originally applied to Athens herself, and became in various adaptations a sort of commonplace. It first appeared in a decree of the Delphic Council, which declared that "Athens first won mankind from the life of wild beasts to gentleness." It occurs again in Dion of Halicarnassus: "The Athenians made gentle our common life," or to report exactly the translation of Gilbert Murray, "made gentle the life of the world."<sup>2</sup> Italy, mother of the *inculte arti*, is to Carducci the new Athens, the great civilizer; but her civilization is not to be that which "made a desert and called it the kingdom of God," but a culture rational and sensitive, full of intellect and soul; and its monument will be not of marble from Serravezza or Versilia, beautiful as that may be with its intertwining vein of color, but from

Paro gentil dal cui marpesio fianco  
Uscian d'Ellas gli dei . . .  
O Paro, o Grecia, antichità serena,  
Datemi i marmi e i carmi.<sup>3</sup>

A. A. LIVINGSTON.

Cornell University.

#### A CORRECTION.

To the Editors of *Mod. Lang. Notes*.

SIRS:—In a recent article in *Modern Language Notes* (January, 1911, p. 15) I refer to Lord Burleigh, or Burghley, as 'only five years senior to Leicester and the Queen.' Instead of 'five years,' 'thirteen years' should be read, for Burghley was born in 1520, Elizabeth in 1533, and Leicester in 1532 or 1533. I am quite unable to explain how the inaccuracy got into my text and escaped my notice in the proof, in spite of a careful preliminary verification of the dates con-

cerned. I do not believe that the necessary correction will affect my argument in any appreciable degree.

C. F. TUCKER BROOKE.

Yale University.

#### BRIEF MENTION.

The translation by Professor Josselyn of Flamini's *Avviamento allo Studio della Divina Commedia*,<sup>1</sup> is as welcome as it is attractive in appearance. The original work occupies so peculiar a position, compared with other hand-books of Dante studies, as to make it extremely desirable that it should be easily accessible to those interested in the subject, whose command of Italian is imperfect. As the author says in his preface, it is indeed "not a work of compilation," and even those who disagree with his conclusions will admit that it marks a distinct advance in interpretation, beyond other works with a similar object.

The translation invites confidence, and has been revised by the author, who has also made corrections and additions, and brought the bibliography up to date. It may be said, too, that notwithstanding the warning that the work "has been translated with more attention to fidelity than to literary elegance," the result is an exceedingly readable book. It would be a very exacting critic who would presume to point out serious faults of expression, altho the following sentences might be improved: "It is more exact to call it by this name, ['the mountain of Earthly Paradise'] rather than the mountain of Purgatory, since the latter is only temporary (from the Redemption to the Last Judgment)" (p. 44, n. 4). "Then they descend into the seventh ledge" (p. 57), "... until towards the end of the middle of the sixteenth century" (pp. 118-119). One may object also to the following: "Lucifer has six wings, in large part because he is a *seraphim*" (p. 40, n.); and to the note on "Francesca da Polenta": "Often called Francesca da Rimini, from the town over which the *Polentas* were lords" (p. 55, n.), and perhaps to the use of the Shaksperian "luxury" (p. 80) to translate "lussuria."

The translator is to be thanked for adding a "short list of books in English, useful for the beginner in Dante study," which, however, does not include Fay's *Concordance*, and Grandgent's *Inferno* is placed under the head of translations of the *Canzoniere*.

<sup>2</sup> For the text and history of the Greek citations, see Gilbert Murray, *The Rise of the Greek Epic*, Oxford, Clarendon Press, 1907, pp. 2 and 28.

<sup>3</sup> *Intermezzo*, ix.

<sup>1</sup> *Introduction to the Study of the Divine Comedy by Francesco Flamini*. Translated by Freeman M. Josselyn. Boston-New York-Chicago-London: Ginn and Company.